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unless stooped by age. Hands seldom gloved in winter are rough and dirty and calloused. I often thought that one of the strangest things about death was the way it quieted the hands of these simple folk, who, although reserved in demeanor, constantly gestured when they spoke.

I grew accustomed to the mannerisms of the people as well as to the flavor of village life by slow degrees. At first I was attracted most by the gala occasions, or the spectacular. There was the annual Christmas *horo* (folk dance) which provided the first break in the monotony of winter. On a comfortably mild Christmas Day old women and little children, the first to arrive in the main village square, sat in twos and threes waiting for the dancing to begin. Girls in their Sunday best, with necklaces of gold coins flashing in the sunlight, passed through the square and sang as they walked. They were bareheaded, since they could not yet wear the married women's head kerchief. As they drew closer, the blotches of rouge, the tremendous earrings, belts laden with clinking silver pieces, and heavy bracelets showed that the girls considered this no ordinary holiday. They formed a line, side by side, and began the dance after persuading the gypsy musicians to strike up a tune; one by one the boys who had come out of the taverns joined the moving line: one step to the right, one step to the left, then three steps to the right, kicking high as they stepped. As the dancing progressed, many married women participated, while the married men looked on with condescending interest. The little children, dressed like miniature adults, gathered on the fringes of the crowd to imitate the dancers. Gossiping groups formed, buzzed, and then dissolved to form anew.

A commotion arose in the center of the square as two young men fought over the cane which was carried by the leader of the *horo*. The leader was supposed to pay the musicians for the dances he led, in exchange for which he could direct the dancers in a serpentine movement, always in step with the music, so that they wound in and out with a "crack-the-whip" at every major bend of the line. To the peasant, the boisterous physical activity gives an exhilaration little else can induce. In fact, some of the "young blades" at this *horo* were so carried away with animal spirits that they performed six or seven steps

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585 were busily preparing the big meal to be served after the church ceremony every now and then rushed out with something for me to taste, with the groom's father insisting that I sample some of the choice wine or brandy purchased just for the wedding.

535 585 [186] The dance I had come to see did not begin until afternoon. It lacked the enthusiasm which I had learned to anticipate, but was nevertheless colorful: the girls and women wore their most beautiful costumes; the men were neatly dressed, some in army uniforms; the leader of the *horo* carried the Bulgarian flag of white, green, and red, taking care that it did not catch in the overhanging branches. (In time of war the colors are reversed with the red bar on top.) This dance really was the prelude to the gay procession which headed for the church about two-thirty. First came the musicians with their battered instruments; then the principals of the wedding, followed by the guests. The flag was there, as well as Bulgarian tricolor sashes over the shoulders of the men.

585 ● 292 Ordinarily the bride was a gay figure in the procession, her somber black overdress brightened with huge silver belt buckles and cherished strings of thin gold coins handed down for generations from mother to daughter. Hair and face shining with cleanliness, she moved in her wedding procession, happy, although considerably confused by her prominent position. But this particular bride had no ornaments—(Had her parents refused to send them?)—except a flower over her ear and the usual short, coarse white veil on her head. She did have on real leather shoes, instead of the customary pigskin sandals, but that was the only elaboration of her costume. It was hard to get her to smile for her picture; but when her new brother and sister each took an arm to encourage her, the broad, rather dull face suddenly lit up and a pair of beautiful dark eyes looked shyly at my camera.

585 All the village turned out to see the procession pass. Swarms of children came racing down the principal streets at the sound of the music. Once we had entered the churchyard I learned that they were there to scramble for the candy and coins which were thrown in the air along with rice to symbolize sweetness, wealth, and productivity. But this came at the end of the ceremony, and the children stood

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585 had no important part to play, and, of course, the parents of the bride did not attend because of the distance.

The musicians began to play as soon as they saw the people coming from the church, and the procession formed again and went back to the groom's home over a different route, for it was considered unlucky to retrace the route. Back at the house a *horo* began with the liveliness I had always associated with the wedding dances. While many of the guests danced, others with special invitations went into the house to eat what had been so laboriously prepared over open hearths and sheet metal stoves. About dark the young couple were led to their room and left alone with the best man on guard by the door. An old custom, now falling into disuse, required the groom after intercourse to present the undergarment of the bride to the best man as a proof of her virginity. In the old days this was passed from guest to guest in a flour sieve so that all could be personally assured of the fact. But in the case of this young couple that custom was not observed. Word did get around that the groom was satisfied with his bride; if he had not been, then she could have been sent home in disgrace and the wedding called off—that is, provided he had not been guilty of previous incontinence with her. The groom's parents in their joy passed "sweet brandy" around for all the guests to drink.

Early in the morning the bride came out for the rest of the ceremonies. She was taken to the chopping block underneath the nut tree to demonstrate her ability to wield the axe. The godmother then took her bridal veil, wound it on a stick, and touched some of the other village girls in the belief that they would soon get married. [292] In place of the veil the godmother tied a kerchief, brown in this case, over the girl's head to show that the wearer was married. The bride was then sent to the fountain for water of which all had to drink. The musicians were aroused from their befuddled sleep and told to strike up some lively music; the blaring horns and the beating drum woke the whole neighborhood, and then the whole village, as another procession began. This time all were headed for a wedding breakfast at Bai Penko's tavern, where they sat outside, just beneath my window. The first thing I noticed was the brown kerchief which, with the cheap

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"The musicians [here a *gayda* or bagpipe player] began to play as soon as they saw the people coming from the church." *See page 90.*

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"A village bride . . . wearing cherished strings of thin gold coins handed down . . . from mother to daughter." *See page 88.*

[Facing p. 96]

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". . . the carolers sang. Trayko's mother puts on the staff . . . doughnut-shaped pieces of bread prepared for this purpose . . ." *See page 108.*

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"*Lazarki* groups . . . went from house to house to sing and dance in honor of the resurrection of Lazarus . . ." *See page 110.*

[facing p. 113]

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Some indication of the pattern of the stitchery is given at "a" on Plate VIII, where the parts left white are covered with the gold braid.

The glitter of the metal tubes and sequins, the gold braid and the beads upon so heavily worked a background produces a very handsome effect.

No. 1935-66. This is another odd sleeve from Resna (Resan) made of imported cotton cloth, and decorated with a number of small embroidered squares arranged very similarly to those on sleeve No. 1937-67 (Plate VIIIb). The sleeve "was stolen as loot by soldiers during the insurrection of 1903" (M.E.D.) and purchased by Miss Durham in the following year.

It measures 20 inches (50·8 cm.) by 8¼ inches (20·9 cm.) when made up, and has at the wrist edge a border of nineteen small squares, each measuring about three-quarters of an inch, with two shorter rows above of thirteen and eleven respectively, on the upper side of the sleeve.

The squares are solidly worked in half cross-stitch, with an outline pattern in black, two tiny squares of yellow and two right-angled lines of green along the outer edges. The whole of the ground is worked in red, and at "C" on Plate VIII the use of the colours is indicated heraldically.

The extreme edge is hemmed and blanket-stitched in red.

No. 1935-67. An odd sleeve from Monastir (Bitolj) made of a heavy, hand-woven cotton cloth is embroidered in a tightly twisted, two-ply thread of vivid scarlet. It measures 20 inches (50·8 cm.) by 8½ inches (21·6 cm.) when made up, and along the wrist edge there is a border of seven 2-inch squares (Plate VIIIb). Each square has an outline pattern worked in cross-stitch in indigo blue and green with a row of scarlet back stitching between, the rest of the square being entirely covered by rows of half cross-stitch in red (Plate VIIIc).

Above the seven squares at the wrist a block of six and another of five produce a sort of panel effect.

At the extreme edge of the sleeve a row of buttonholing is worked into what appears to be a closely whipped edge of stitchery.

The arrangement of the pattern and the rich scarlet colour give the sleeve an Oriental appearance.

CHAPTER XI.

A Bulgar Woman's Garments from Monastir (Bitolj).

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No. 1935-63. An example of the long type of shirt mentioned in Chapter X (A), which renders a separate skirt unnecessary, is shown on Plate IX at "A" where the principal decorative parts of the festival dress of a Bulgar woman from Monastir are given. These were collected by Miss Durham when on relief work after the insurrection against the Turkish government in the winter of 1903.

This very handsome garment is made of a heavy, hand-woven cloth that has the appearance of Russian crash, the thread is unevenly spun and it is this irregularity which is responsible for the effect. The weave is tabby with 36 warps and 32 weft picks to the inch. The garment is magyar in shape, just like the short shirt on Plate I, with shaped gores at the sides which widen from six inches at the armhole to ten inches at the hem.

[Text continues on page 45]

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PLATE IX.—A Bulgar woman's costume from Bitolj (late Monastir). A, The long shirt. B, The head-dress. C, The apron (Part shown).

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The sleeves are just rectangular pieces of cloth of its full width, 19 inches, and are joined by a run and fell seam which is arranged just above the opening under the arm at the back.

As will be seen from the illustration, the decoration is placed where the wear is greatest, so it has an economical as well as an ornamental purpose.

The work is executed in petit-point stitch, the pattern being worked in crimson and the background filled in with Turkey red or scarlet. As can be seen from the drawing, at the bottom of the front-opening where the pattern is not completed (probably because it came under the apron and so would not show) the design is first outlined in black in double-running stitch, so that both right and wrong sides are alike, and is then filled in with petit-point.

The edges of the sleeves are finished off by a ladder-stitch with a chain edge on either side, and the hem is neatened and strengthened by being closely oversewn with scarlet thread. The equal-armed Greek cross is used around the hem except at the seams, where a variety of palmette, similar again to Greek pattern, disguises the seam for about four inches.

The chief motive on the sleeve is an equal armed cross with re-entrant angles at the ends of the arms. Many of the small motives filling in the spaces are rayed. Occasionally small spots of the white background, with tiny crosses on them, break the surface of solid red stitchery, and between the panel and the sleeve borders is a raised row of closely worked chain-stitch. The embroidery is all done in strong, finely spun wool.

"The body over the shirt is girthed with a hempen cord, wound round and round, and with the end twisted up in front. It forms a stiff and cumbrous sort of corset. The women declared they could not stand up without it." (M.E.D.). A buckle such as that shown on Plate XV at "H" (No. 1939-1) was attached in front.

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Miss Durham says, in speaking of the relief work she was doing at the time, "When I was on relief work visiting large numbers of burnt villages where the inhabitants camped in holes in the ground and under rough hovels, one of my jobs was to deal out clothing material, as most people had only what they stood up in. We obtained a large quantity of shirt material. I cut it into lengths and dealt it out to the refugees who came to fetch it. After several weeks I visited a village expecting to see the women in new garments. Not a bit of it; they were in filthy rags as before. I asked what had become of the shirt stuff. It was, they said, such good stuff it would have to be for best clothes. They had got as far as outlining the embroidery patterns, and were beginning to fill it in. But I was assured it would be months before the things were done."

B
292
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No. 1935-65. This handsome head scarf, which is worn with its ends down the back, is made of the same material as the shirt, with the addition of some imported gold lace, gold thread and beads (Plate IXB).

For the length of 50 inches (127 cm.) the scarf has a border of hexagons and triangles worked in petit-point in two shades of red, outlined and rayed in black (Fig. 6 "a"). A ladder-stitch with chain edges finishes off the hem, and is edged by a row of two black and two white beads used alternately.

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At either end of the strip of cloth a handsome panel, 9½ inches (24·1 cm.) deep, of tapestry weaving in the two shades of red and gold thread, is attached. The design of large lozenges filled with smaller ones in gold thread matches the general scheme of the apron. One end panel is more elaborately finished than the other, and has a scalloped bead border in red, white and black beads, whereas the other only has a straight edge of black and white beads grouped in fours.

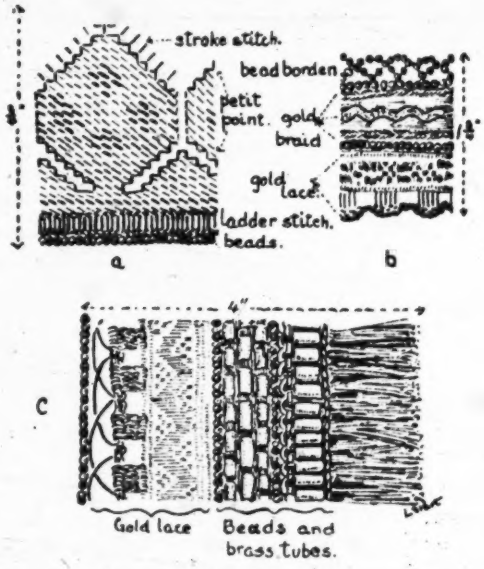

FIG. 6.—a, Detail of border on scarf. b, Border to panel on scarf. c, Border on apron.

Inside the bead edging (Fig. 6 " b ") on the more elaborate end are a row of plaited gold braid, a row of wavy gold braid, another row of plaited gold, a row of black and white beads and then a gold braid with a lace edge in gold. Joined to the bottom edge of the panel is a fringe, 16 inches (40·6 cm.) in length, of tightly twisted cords in red and crimson, headed by white beads and little flattened tubes of brass similar to those on the sleeve from Monastir figured on Plate VIII at " b ". On this end also brass sequins are used to make the centre of each lozenge.

No. 1935-64. The festival apron which goes with the shirt and head-dress is a very heavy, but most gorgeous affair in scarlet, crimson and gold, with touches of a rich dark brown (Plate IXc).

It is a fine example of tapestry weaving. The design is one of large lozenges, subdivided into smaller ones some of which are rayed, the pattern being in crimson on a scarlet background. Each small lozenge is centred by a cross in gold thread, and diagonal lines in gold thread also separate the smaller lozenges.

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An elaborate border surrounds the apron which is edged all round with a row of fringe, about an inch in width, in red and browns, but at the lower edge by two additional rows of short fringe in scarlet and crimson, and then a four inch fringe of scarlet backed with brown, having a handsome wrapped heading three-quarters of an inch deep.

The heading of the first narrow fringe is of strip brass made into flattened tubes round bunches of the threads, next to this comes a row of black and white beads, then three rows of brass tubes used like long beads, a three-quarter inch band of gold braid with an open lace edging of gold measuring another half inch. The whole border is finished off by another row of alternate black and white beads (Fig. 6 " c ").

At the lower edge of the apron as shown at " C " on Plate IX two more rows of the gold braid are added as well as the deeper fringe. All this heavy work at the lower edge of the apron is strengthened at the back by pieces of felt at the corners and a broad woven black and white braid above the top row of the fringe.

In addition to these garments the woman might wear a jelek and, for out-of-doors, a fairly long white woollen coat with more embroidery or braiding.

CHAPTER XII.

Some Garments from Zadrima.

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The group of specimens illustrated on Plate X are the more decorative parts of the attire of a peasant woman from Zadrima, a town near Scutari, on the River Drin. The colouring is predominantly Turkey red with touches of yellow, white (either as background or ornament), a little green and a little dark blue.

In addition to those articles shown there would be a shirt with decorated oshvitza, perhaps with the opening as a cross-over, and a full skirt of heavy material.

No. 1935-28. The jelek (Plate XA and B), which was worn over the shirt, has a foundation of a diagonally woven cotton cloth, like a twill, which from the irregularity of the weaving appears to be of home production. This is stiffened with parchment or some similar substance and lined with a fine imported, slightly glazed calico.

The garment is 12 inches (30·5 cm.) deep and 17 inches (43·2 cm.) wide, and has two added flaps of scarlet felt in the front which are decorated with half buttons of gilded brass.

It is bordered, and the back divided into panels by an inch wide band of plaited braids made up alternately of three square plaited red braids each having eight strands, and four variegated braids in red, yellow, white and black consisting of four red, two black, two red and two yellow strands. Eight of the threads in the latter are used as two groups of four for cores over which the other two are plaited, a new colour pair being taken from the core as required. Inside the plaited border round the neck and down the front a bright strip of gold and scarlet ribbon is applied, this is represented by the dotted band in Plate XA and B.

The two shaped panels in the front are ornamented by lines and an Ionic wave pattern made by sewing down side by side a scarlet and a yellow cord.

[Text continues on page 49]